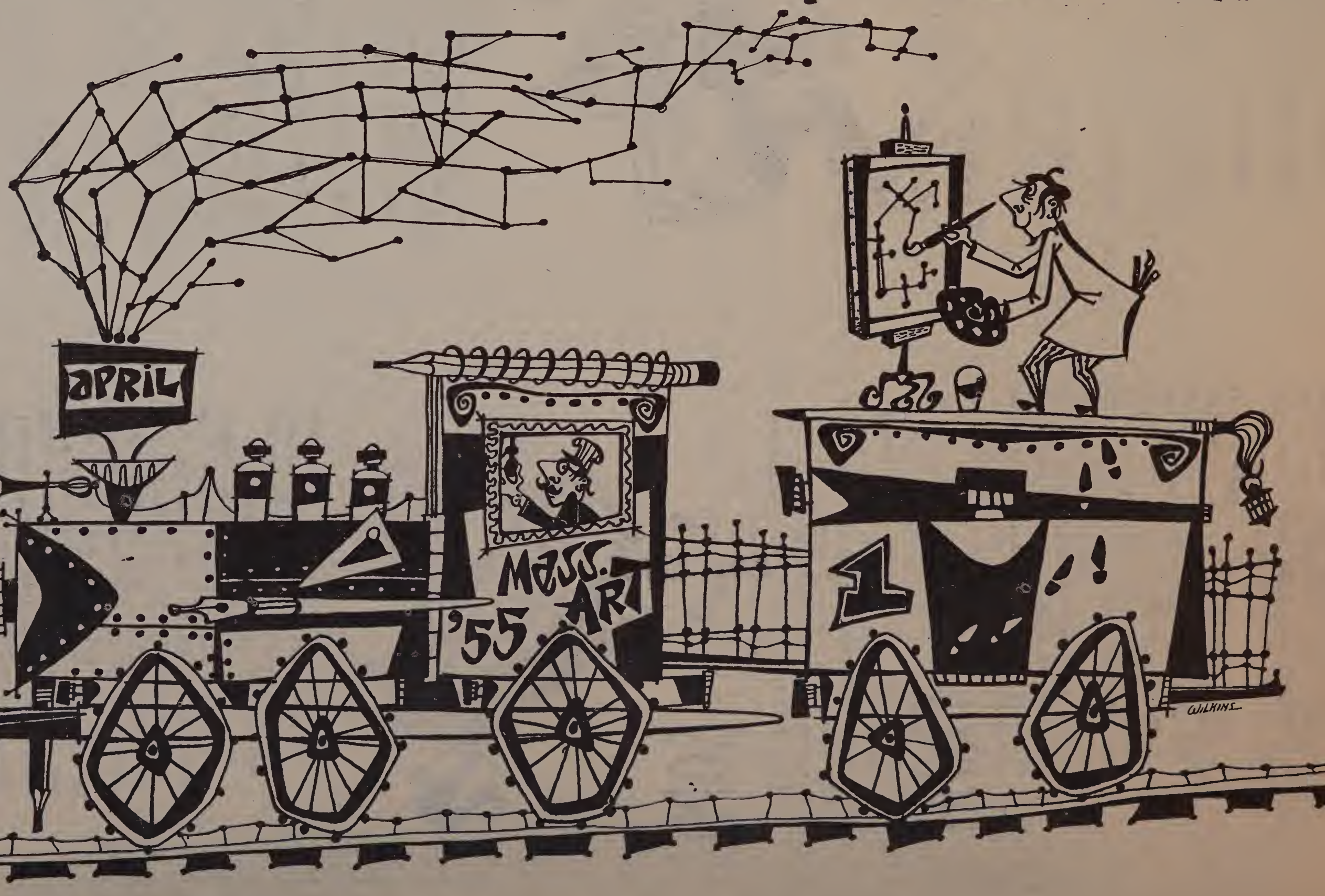
Massachusetts School of Art

the Massartisse



SENIOR

On Wednesday, May 25th, a student assembly will be sponsored by the Teacher-Education and Fashion departments. An evening performance of the same program will be held on the following Friday, May 27th. "Fathoms of Fantasy with a Fashion Flair" is a fashion show within a"play within a play!" It is based on the philosophical satire written by Henry Mc Govern.

Responsible for this program are the following committees:

Sets - Midge Barret, Anne Malone, Angela Rustivo, Sylvia Carlos, & Dottie Manguso.

Costumes - Jackie Byrne, Ellen Enroth, Jean Mc Sweeny, Marie Vertullo, Carolyn Ricker, Phylis Mann, Susan Boss, & Carol Hanson.

Construction - Barbara Kenny, & Peter Nyren.

Make-up - Shirley Graven & Bob Bouchie.

Music - Jim Gillan & Mary Dyer.

Cast - Rose Brown, Donald Irving, Pat Berry, Sylvia Carlos, Stanley Folsom. Jo-anne Ireland, Annette Rotondi, & Jean McSweeney.

MASSARTISSE STAFF

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ASST. EDITOR.....Mary Faulds

NEWS EDITOR.....Kenneth Izzi

PUBLICITY MGR.....Lawrence Perry

BUSINESS MGR.....Jean Nyberg

LAYOUT MGR.....Ann Malone

FEATURE EDITOR.....Karyl Mader

FACULTY ADVISORS.....Mr. Butler
Mr. Thompson

the NEWS ROOST

JUNIOR

The biggest item to come from the Juniors is the announcement of the Junior Prom. Members of the class have been working diligently to insure its success. The date set is May 6, at the Hotel Kenmore in Boston. Dancing will be from 9:00 P.M. to 1:00 A.M. to the music of the Melodians. Chaperones are to be, Mr. and Mrs. Reynolds, Mr. and Mrs. Gavin, Mr. and Mrs. Copplestone, and Dean Murray.

Tickets are $3.00 per couple including the price of the favors. Further information will be furnished by the Juniors.

SOPH

Now that spring has arrived, volleyball will once again be played in the area adjacent to the rear of the school. Since the Sophs are the fall champs, it is only fitting that it be noted here. The Soph champs are challenging all comers.

FROSH

This issue finds the Frosh recuperating from post-vacation workloads and Miss Munsterberg's exams. Cheer up Freshmen! vacation is around the corner.

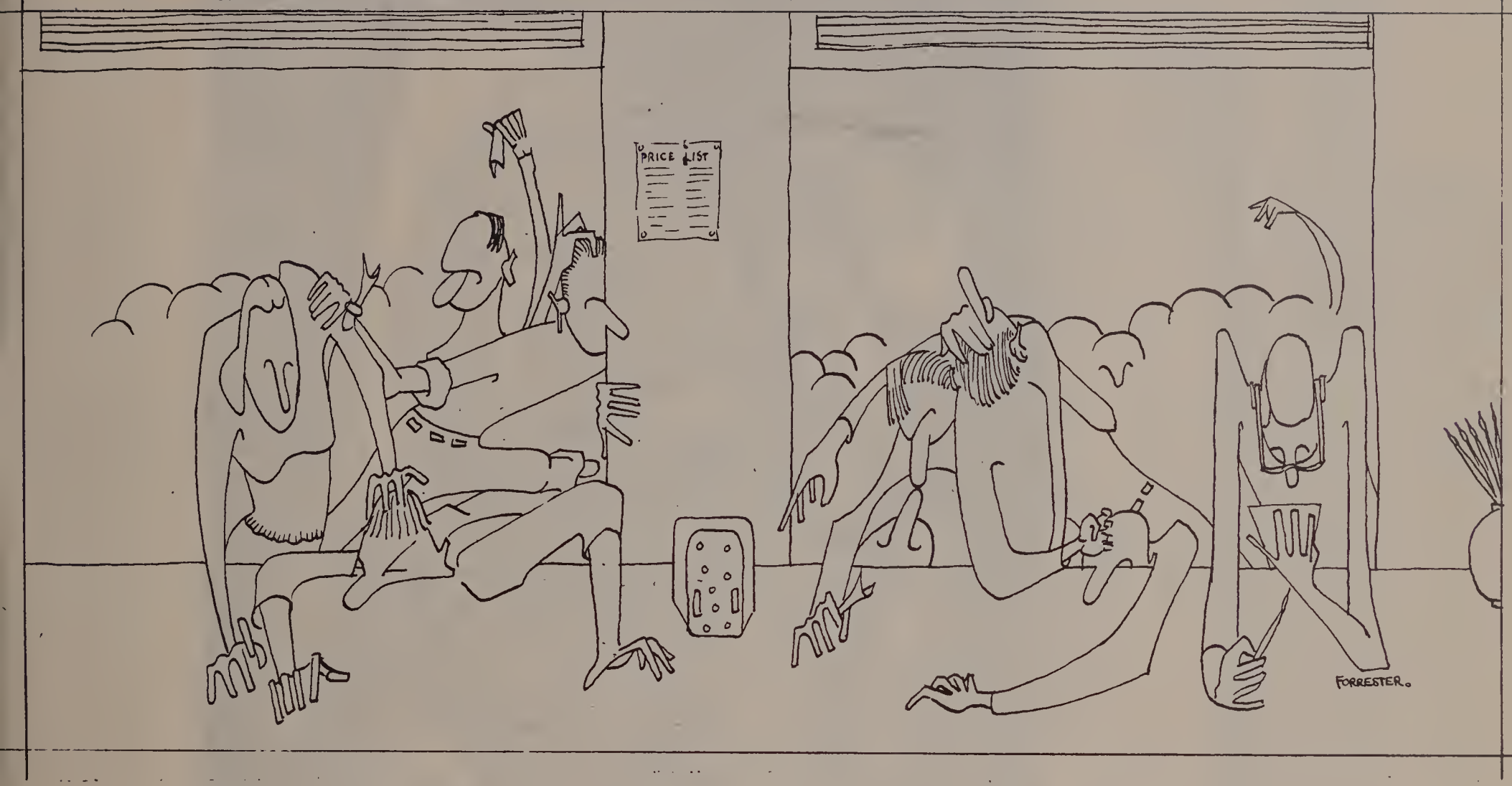
Mabel Pierce, formerly of Div. III, was married Thursday evening, March 31, at the Copley Methodist church, to Mr. John T. Van Duzer. Many members of Div. III attended and presented Mr. and Mrs. Van Duzer with a gift.

Judy Warren of Div. IV has been confined to her home for the past month due to illness. Her classmates have presented her with a book on museum reproductions.

ART SCHOOL ASSOCIATES, INC.

364 BROOKLINE AVE. BOSTON 15, MASS.

TEL. LONGWOOD 6-5448



JOIN THE RUSH - TO THE WINDOWS OF THE "SCHOOL STORE"
FOR:

COLORED MAT BOARDS - in a large variety of colors - chartreuse, tan dark grey, dark blue, olive green, delft blue, maroon, brown and black. 20 X 30 -each .35¢

KRYLON - a crystal clear varnish spray - in a container designed to be held comfortable in one hand. each .98¢

GREY CHARCOL PAPER - selling at less than half the price of most imported toned charcol papers. each .06

GREY CHARCOL PAPER PADS - made from the same quality paper as above. Each pad contains 24 sheets of paper - size 19 X 24. Cost is .0625 a sheet or 1.50

SET OF POSTER COLORS - 12 jars to the set - colors chosen to harmonize well with each other. The set 2.90

WATERCOLOR PAPER - in the pad. Each pad contains 20 sheets 140 lb. med.rhg watercolor paper, size 15 X 20, backed with stiff cardboard. The pad - 1.50

"TWENTIETH CENTURY PAINTING" - book by Hugo Munsterberg - reduced from 4.75 to 3.95

SET OF COLORED SKETCHING PENCILS - each set of twelve colored pencils is contained in a plastic case. The set - 1.65

This print, titled "The Dreamer," was first shown in the Boston Printmakers exhibition of 1953 at the Hoden Memorial Library of M.I.T. where it was awarded an honorable mention by the jury. It was later selected to travel in the Boston Printmaker traveling show which stopped at the De Cordova Museum in Lincoln, Mass. The print is a linoleum cut.

Tom O'Hara

The first step in making this print was to draw the head on wood with black India ink. When I began cutting I did not adhere precisely to the drawing, but allowed some freedom in order to give the drawing a more direct approach. To some extent, the grain of the wood was taken into consideration in determing the direction of the strokes.

Charles Demetropoulos

FEATURE

I'll be blunt. I'm sure that my father cannot paint, and that he doesn't even know how to draw. I'd say off hand that he is definitely lacking in artistic talent. Though he'd never admit this, and I really hate to say it, the old man just hasn't got "it."

However, he thinks he knows everything. And he's more than willing to tell me what's wrong with my drawings & paintings and what should be done to them. It's always too late though; I've finished the assignment and have to pass it in tomorrow. But, darn it, he's ALWAYS right. It's shattering to say the least! I can't brush off his little gems of advice (though I make like I knew it all the time) because regardless of his ability (which is nil) he knows what he's talking about. All I want to know is, Why?

He knows where I should correct the values so that the planes stay in their proper places; he knows where I should have added green to "neutralize that red." I've tried to belittle him by accusing him of being tactile, posseesing masses of equilibrium and displaying tendencies toward chroma intensity - these accusations I fling between gritted teeth. But I can't get away with it. He knows what the words mean. I think I've made it clear that he's a know-it-all. I'm sunk.

I have only one advantage over him. He can talk, but I can act. Together we would make a terrific team. We'd knock the art world dead. Before my brush or pencil would touch the paper he'd tell me where would be the best place to put the red area in relation to the figures in the composition. My perspective would be A#1,100% perfect. The figures in my composition anatomically accurate, my design second to none, my line quality too much, my color the living end, my textural effects the most! Even my signature would be placed strategically in the right medium, color, value, and style. Technique, execution and materials all would be mastered. We'd put all the other agencies out of business.

What kills me is that he knows more about contemporary artists in all fields than any normal, happy, busy, well-paid, run-of-the-type family man has a right to know. But I've got one point in my favor, here, to my infinite pleasure. I can fling the old names and facts from Art History at him, and it hits him right between the eyes. I mean, the poor illiterate has never even heard of Dell Zuercia, Sahure de Buoninsegna, Hatshepsut, or Pollajuolo, and the old boy doesn't even know when the Santa Maria del Fiore was built, and by whom. I mean, it's times like this that I hate to admit he's even related to me.

But I'm getting over it. After all, he is my father and I really owe it to him to at least educate him in the fundamentals - you know, enought to keep him happy. Already he knows how to hold a pencil, squeeze a paint tube, lick tape, and fill a ruling pen, and all this has been accomplished in the short span of the two years I've been at Mass. Art. In two more he may be giving the grade schoolers rough competition.

He'd say they're too elementary. Seems I've been noticing that he's been reading up on the great masters. I keep telling him that michelangelo, Raphael, and that crowd have never been equalled or surpassed. But he doesn't seem to hear. Just sits there at his tilt top drafting table under his fluorescent lamp, beret at a cocked angle and smock dappled with paint touching up the roughs for the mural that the French government has commissioned him to do for the Louvre. I try to tell him that it's nothing to really rave about. But how much longer can I kid myself? The guy's great. I knew it would be only a matter of time.

After all, he knows everything.....

Karyl Macer

"GALLERY HIGHLIGHTS"

M. Faulds &
R. Blaisdell

Big, bold, black, and bloody impressions, reminiscent of Hyman Bloom, are evidenced in Jack Wolfe's work currently showing at the Margaret Brown Gallery!

At the Institute of Contemporary Art we have a collection from the Guggenheim Museum of New York, which gathers paintings from the late 19th century through World War 1. This is the period when artists created the first objective art of our time, which can be broken down into two classifications: First of all are the STRUCTURALISTS, the FORMALISTS who place order as the underlying principle of all design; secondly, there are the more SUBJECTIVE ARTISTS who are more concerned with the psychological overtones of their work and capturing emotional states rather than the mere depiction of ordered structures!

The Picasso still life is a bit disappointing as it lacks the emotional impact of most of his other Work. The delineation of the objects is not carried to the height of cubism which he is so noted for!

Delightfully fantastic are Vasily Kandinsky's paintings. In his "Light Picture" He depicts small floating objects and unites them into a related whole with the use of a multi-colored background.

On the middle of the fence sits Franz Mark with his "The Unforgettable Land of Tyrol." Although interesting in color, its semi-realism is not convincing and is not abstract enough to appeal from a purely design point of view!

Immediately arresting one's atttention is Leger's "Composition," a thorough abstraction which dramatizes the beauty of flat patterned areas.

Lyonel Feininger has the best examples of cubism in the show; although delicate in color, the design is commanding!.

Incongruous with the rest of the show is Rousseau's "Artillery-men," a painstakingly realistic conception of men, devoid of expression, arrayed about a cannon.

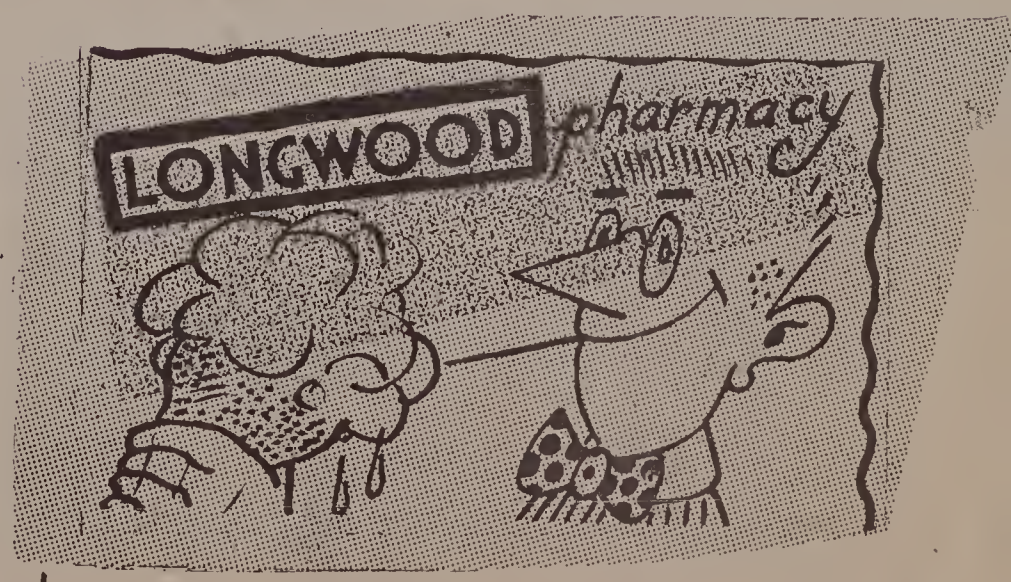
Occupying special exhibition galleries at the Museum of Fine Arts is the John Marin Memorial show. It is a controversial exhibit as his subjects are extremely abstract in contrast with his meticulously realistic etchings.

Utilizing oil on a primed masonite we find Roland Christenson at the Shore Gallery. Leaving much of the white board showing through, he uses scrubby strokes to depict such city scenes as Scollay Square.

At Mirski's we see Carl Zerby's use of rich color which lends his work a mystical air. For subject matter he selects city scenes, birds, and Indian masks.

At the Boston Guild we find Santoro, a past master of realistic watercolor. Although there are a few too many residential scenes, his seascapes and snow scenes contain much vibrancy and interest.

The Boston society of Water Color Painters is now exhibiting at the Museum of Fine Arts. The work, for the most part, has been handled in a traditional vein. This year the two non-members invited to exhibit were Tom O'hara represented by "Beached," and Murray Wentworth with his "The Cave, Cohasset," and "A Day's Catch." The prizes awarded were the M.M. Ross Award of Merit to A. Lassel Ripley; and, the Spaulding Moss Award of Merit to Frederick Whitaker.



DEAN MURRAY HOME

Dean Murray has returned to her home from a stay in the hospital, and is recuperating from her illness. Students wish her a speedy recovery and are looking forward to her returning to school.
Dean Murray's address is..
1 Merrill St., Cambridge, Mass.

CLUB notes

CANTERBURY

Officers of the Canterbury club are:

Douglas Covey....Pres.
Thomas M. Foster..Sec.
Roberta Kirkland..Treas.

Past Events:

Gave Christmas presents to prisoners at Charlestown.

Mr. Crocker has been wonderful about giving talks to our group; the last discussion was on the meaning of Lent.

Mr. Pitt gave us a talk on the history of church music.

Coming events:

Week of Mar.27, "Pilate's Daughter," a play at the Mission church in Roxbury.
April 13, we will be guests at miss munsterberg's apartment.
April 24, Business meeting.

Wonderful to work with!

Talens

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WATER SOLUBLE INK for wood and linoleum block printing on paper, etc.

OIL BASE INK for wood and linoleum block printing on fabric, etc.

50¢ tube

10 SHADES • Fully filled studio tubes

NEWMAN

The Mass. Art Newman club has been quite active during the past month. Activities have included the painting of murals on the walls of the newly decorated St. Ann's hall, at St. Stevens street. The theme chosen was, historic buildings of Boston.

On Thursday, March 24, our Chaplain, Fr. Kron, entertained us with Kodachrome slides of the new Trappist monastery at Spencer, Mass. Our thanks to Miss Hallam for the use of the photography room.

At present, plans are underway for the Boston province Newmanite convention. Posters are being made by our club.

Further meetings will be held every other Thursday at 3:15 subsequent to changes which result from the school schedule.

SEMINAR PROGRAM AT MASS. ART

At the present time, a seminar program on design education is being held at Mass. Art. Under the leadership of Mr. Gibson, senior supervisor in education and head of the industrial design department here at school, the management personnel of various Mass. industries are meeting to take part in an analysis of design deucation. The idea behind the program is for management personnel to acquire a better understanding of the steps involved in the creation of a new design, and to become acquainted with the modern techniques taught at Mass. Art.

Recently, Industry featured an article by Mr. Frank Prendergast of Associated Industries of Mass. Industry is the official magazine of A.I.M. It stated that "Mass. Art is a gold mine in our midst" and that more Mass. industries should take an interest in its services and facilites.

Plans are for other sections of Mass. to have similar meetings, in accordance with the needs.

As we all know, Mr. Gibson is in his first year at Mass. Art, and under the direction of Pres. Reynolds formed a workshop for the industrial design majors. It has proved to be a successfull addition to the facilities of our school.